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We are not selling Talking Machines, but actually giving them away, without money and without price. We are doing this to quickly advertise and introduce our wonderful "D & R" (Double and Reversible) Talking Machine Records in every home. We want the people everywhere to hear these new-style records that have a complete selection on each side. Until further notice we will present each purchaser of "D & R" Records with a fine Talking Machine—absolutely free. In addition to making you an out-and-out present of the machine, we virtually give you two records for the price of one ordinary single-sided record. And when you hear the "D & R" Records you will say that for accuracy, brilliancy and clearness of tone they far surpass all others in existence. They reproduce the tones of any instrument and the tones of the human voice with marvelous exactness. We let you try "D & R" Records on this machine at our risk.

Bear in mind that you simply agree to buy "D & R" Records as you need them—and

The Machine Becomes Your Property Without One Cent of Cost

The Talking Machine is high grade throughout, with the latest style Horn, beautifully finished Cabinet, and strictly first-class mechanism. It is the same size of machine and will do the same work as those that sell for \$25 to \$50. It is a disc machine—the very latest improved design. No machine on the market excels it in reproducing power. We let you try this in your own home to prove it. In appearance, durability, efficiency and tone quality it stands in a class by itself. It will play records of any size and any make. 300 High-Grade Needles supplied Free with every machine.

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Double the Value of Any Talking Machine

If you already have a Talking Machine, you ought to use "D & R" Records and get just twice the number of selections. Our records are full 10-inch size and can be played on any disc machine. They double the value of Talking Machines! Price only 65 cents per record—which is only 32½ cents per selection, about one-half the cost of old style single-piece records.

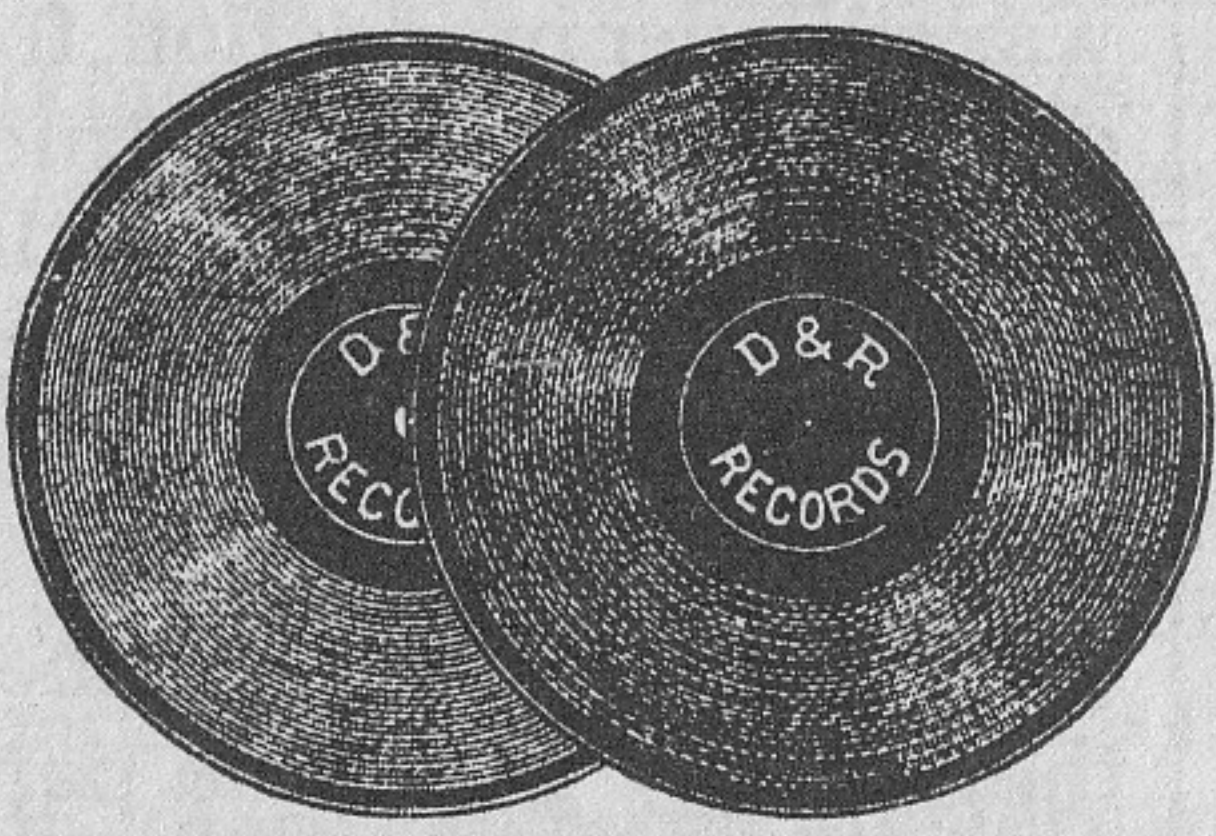
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We are the only concern in our line not bound by trade agreements to maintain prices. We are absolutely independent. Hence this remarkable offer. Our business is selling records—not machines.

Let the Talking Machine Charm the Hours Away Every family should own a Talking Machine. They supply an inexhaustible fund of entertainment. Children go into ecstasies over them. The young folks revel in music and song—in the minstrel jokes and vaudeville stunts—in the monologues—the comic, sentimental and classic selections. The old folks live over the scenes of long ago, listening to the sweet old love-songs, ballads and hymns. No form of entertainment for the long winter evenings surpasses that offered by the Talking Machine.

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Cabinet 12½x12½ in. 17-inch Horn.

in the Homes of America.

This Offer is Open to All

WHODUNIT?

Or Who Made the Chicago Talking Machines?

T. C. Fabrizio

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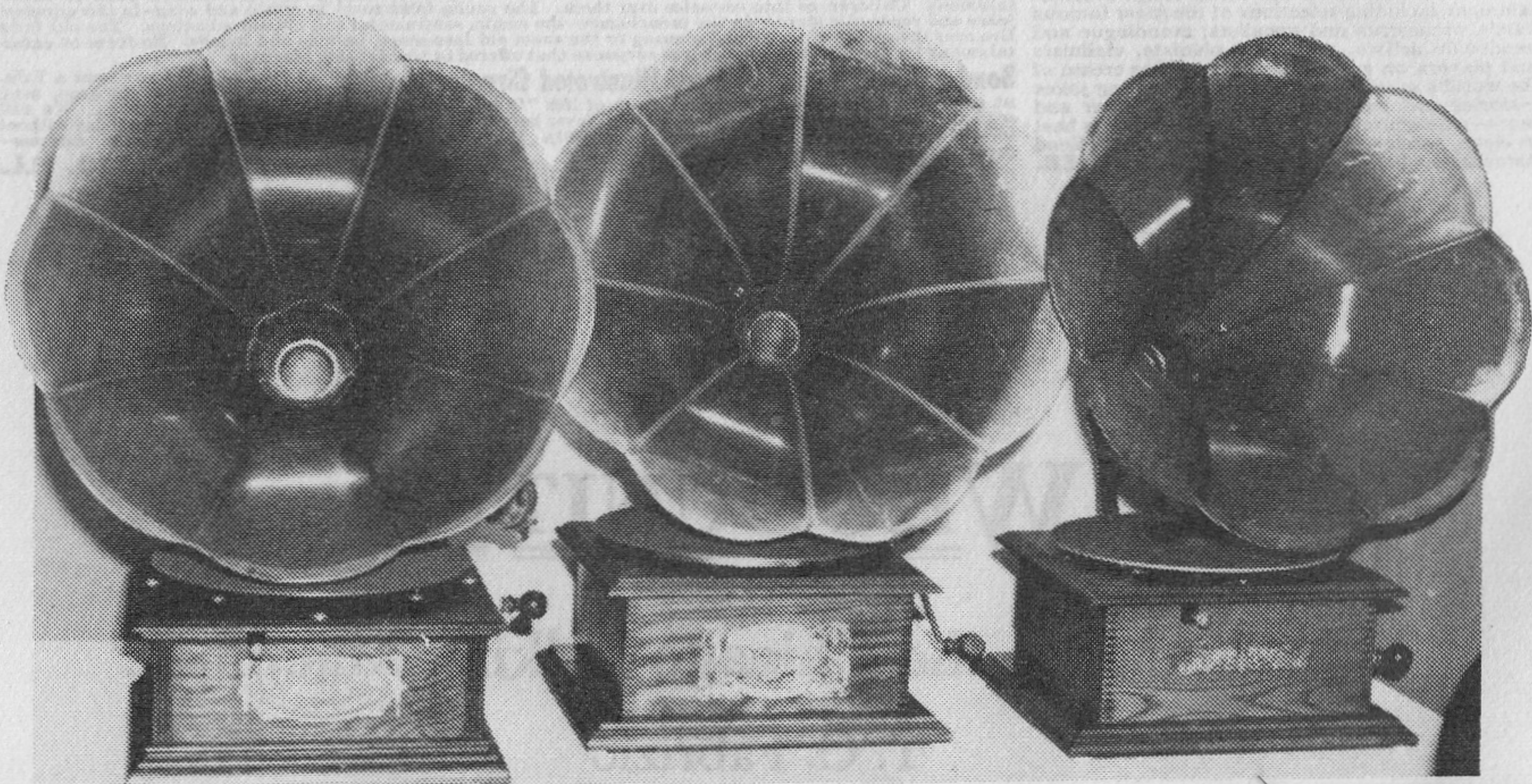
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DEAR APM:

Question: I have a green Indestructible Cylinder Record Container which has a red and white “ribbon” wrapped around the label. It states that the Columbia Phonograph Co., Gen’l is the Exclusive Sales Agent. What is the meaning of this?

B.W., Terre Haute, Ind.

Answer: The Indestructible Record Co. of Albany, N.Y. started selling their 2-minute black celluloid cylinders toward the end of 1907. The rim date of July 29, 1902 referred to an earlier patent of Wm. F. Messer which had been assigned to the Lambert Co. of Chicago. Although Indestructible bought this patent from the defunct Lambert Co., it also lacked adequate national distribution for its records. Columbia, desirous of abandoning wax cylinder production, took over the sales of Indestructibles as of September 26, 1908 and maintained the relationship until 1912. Before Columbia had a chance to change the design on the containers, they simply glued the paper “ribbons” over the earlier label. Within a short time, of course, they had their own colorful containers in production.



#7. The Standard Model A (on the left) and the Aretino (on the right) reveal their “Columbia Connections.” This model of the “Yankee Prince” (in the center) does not!

WHODUNIT?

Or Who Made the Chicago Talking Machines?

T. C. Fabrizio

I like a good mystery, don't you? There's nothing like an inscrutable quest to test your mettle. Those curious Chicago talking machines, with their oddly shaped spindles, sold at the turn of the century, have always been something of a mystery. Though others may have scorned them for their simplicity or dismissed them out of hand as "just cheap Columbias," I have seen them otherwise. Although they were inexpensively made machines of a highly derivative character, the whole story of their origins has remained an enigma. For the genealogy of the O'Neill-James Machine Companies of Chicago, I refer the reader to earlier articles I have written for APM, namely Vol. V, No. 2, and Vol. V, No. 10. At present I shall move toward the crux of the case without reiteration, if the reader will accompany me.

The corpse, or more rightly corpses, in this affair, are the corporeal remains of the talking machines themselves. Before going over them with the glass, we must agree upon the foundation of our investigation. We begin upon the premise that the machines were being manufactured somewhere other than the headquarters of the companies which sold them. Without this basic assumption, there can be no mystery to solve. So, to substantiate our supposition, let's do a little "gumshoeing" about the streets of present-day Chicago. Here's Monroe Street — let's stop before the old, square building at 205 West Monroe. In the old days, before street re-numbering, this address was known as 200 Monroe. The top storey housed for many years the Standard Talking Machine Company. Yet, this is a commercial building, not a factory. It's not laid out for the kind of work necessary to manufacture talking machines. Perhaps some assembling was done within these walls, but the actual production of the parts was surely done elsewhere. Just to be certain that our thinking is sound, let's go 'round the corner to the intersection of Dearborn and Harrison Streets. It was here, to this now-abandoned turn-of-the-century skyscraper, that the Standard Company moved in 1911. The upper suites of this edifice would be shared with the Harmony and United Talking Machine Companies, too. Our walk has sufficed to con-

vince us. No manufacturing was done in this place either. This was just an office building.

Back from Chicago, we have a go at the machines. Surely, they will betray vital clues as to who is guilty of their creation. At first look, they *do* appear cut very much in the image of Columbia Phonograph Company products. The Standard Model "A", "AA" openworks, Style "X" and "X2" (see photo) closely resemble machines Columbia was known to have sold under its own name or the pseudonyms used by associated companies, such as "Harvard" or "Imperial". What is more incriminating, some of these Chicago machines were actually stamped and dated "Bridgeport (Ct.)" on their undersides. This is unmistakable proof that they emerged from Columbia's manufactory, the American Graphophone Company of that city. Indeed, all the Chicago firms sold machines which clearly originated there. The reproducers, the construction of the motors, the horns, the tone-arms, the thread of the cranks, all lead us to see that in those machines which can be identified with Columbia, there are many common features. Shall we conclude then, like others before us, that the Chicago devices were cheap copies of Columbias - end of case? Not at all! Columbia is merely the "red herring" in this mystery. We must push ahead to find the full truth.

In fact, many of the Chicago machines were actually produced by Columbia, BUT NOT ALL. Those which were, besides the ones already mentioned, were the "back-mounted" *Harmony*, the *United "Symphony"*, the *Standard Model "B"* and certain versions of the O'Neill-James "*Yankee Prince*" and the "backmounted" *Aretino*. Yet, what of the *Harmony Model "D"* (see photo 2), the O'Neill-James "*Busy Bee Grand*" (see photo 3) and the "traveling-turntable" *Aretino* (see photo 4)? The design of the very components which convinced us that the previous machines were made by Columbia point to just the opposite here. The shape and size of the horns, the reproducers, the types of cranks, the cabinets and, most importantly, the construction of the motors cry out against a Columbia identification. Though these devices were cheaply made, there is an



#1. The Standard X2 of 1908. The identical machine was sold through Sears Roebuck as a "Harvard." It was also marketed elsewhere under the trade name of "Imperial."



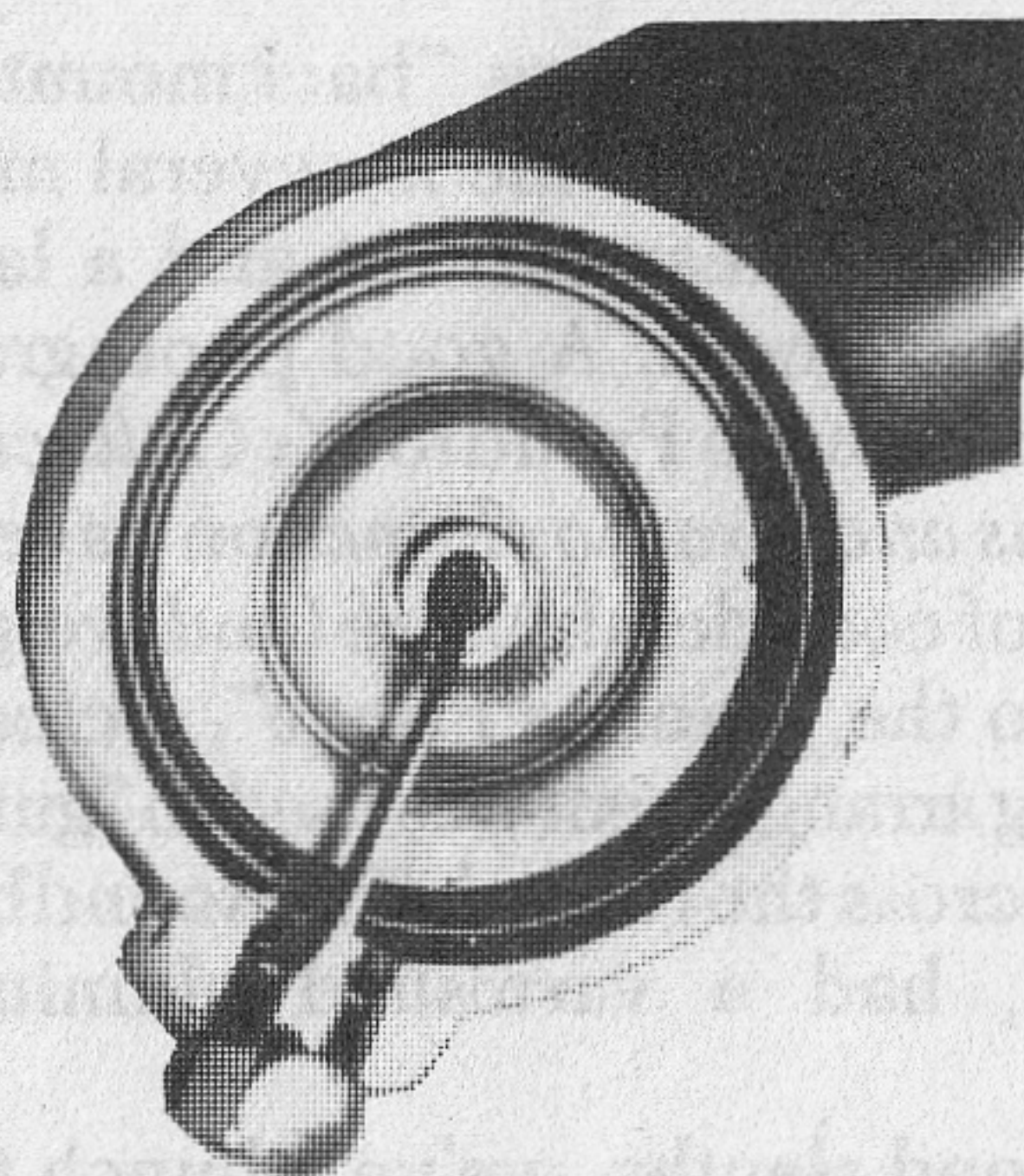
#2. This Harmony Talking Machine (Type D) was sold around 1908. The 10" turntable covers a spring motor completely exposed from above!



#3. The Busy Bee "Grand" was sold around 1907. It is quite "front-heavy" because of the large elongated horn and relatively small cabinet. Note paper label on the bottom.



#4. This Aretino dates from about 1909 and used a stationary reproducer and horn. The turntable travelled laterally beneath the needle, somewhat like a disc version of the later Opera.



#5. A Mobley-diaphragm reproducer, frequently found on Harmony, Busy Bee, and Aretino talking machines. Edwin H. Mobley was an early inventor of reproducer improvements.



#8. The “split and pivoted” tone arm of the 1911 Yankee Prince, revealing the little coiled spring with its white rubber sheath. A Hawthorne & Sheble subterfuge.

undeniable air of ingenuity about them — the feeling that they might be created by a small company using all its faculties to compete in a market of giants. The reproducers are cleverly made to fit directly onto the end of an attenuated horn (see photo 5), an arrangement which Columbia first tried, but soon abandoned. These soundboxes were fitted with Mobley's patent (May 8, 1900) aluminum diaphragms, lacquered to match the horn. The spring motors, fixed to the bottom of the case in a fashion that the big manufacturers deserted fairly early on, are models of simplicity operated by particularly flimsy controls. Again, information is found on the bottoms of the cases - in most instances enigmatic scribbles. Occasionally, a set of instructions is found pasted thereon, or an inexplicably worded patent notice (see photo 3), but nothing which gives a hint of the identity of the maker. Unlike the machines sprung from Columbia, the company responsible for these mysterious machines seems not to have marketed a similar device under its own name, since none have yet come to light. Undaunted, though, we press further and discover the clue we have been seeking in the "Yankee Prince" of 1909.

In that year, the O'Neill-James Company was selling "Yankee Prince" as well as "Aretino" machines, the parts for which were being supplied by Columbia. These were, of course, the later "backmounted" type of device. More to the point, they were *also* selling machines which, though quite similar, were made up from parts produced by the "mystery" company. In photo 7, we see three talking machines which appear related. On the left, the Standard Model "A" (as previously noted) was derived from Columbia. The two machines on the right were both sold in 1909, during the period when O'Neill-James was mixing the parts it used (1). The "Aretino", on the far right, is strictly Columbia, but its neighbor, the "Yankee Prince" in the middle, is one of the "mystery" machines. A close look at the tone arms, however (see photo 8) reveals the master clue. The tone arm is completely severed near the horn supporting bracket and it hinges upward to expose the interior of the sound passage. Within this space is found a small, coiled metal spring, sheathed in rubber at its near end and mounted horizontally. This mechanism is so arranged as to come into contact with the side of the tone arm, when lowered into the "playing" position, and to apply to it

a gentle pressure, helping it to move in the direction of play. Needless to say, this is not sufficiently sophisticated to qualify as an "automatic feed" device, which was one of the schemes suggested by Talkophone and others to avoid the patent controlled by Victor (Berliner's 534,543) and licensed to Columbia, which governed the passage of the sound-box across the record by means of the groove alone. Yet, surely there is something of that intention to it. This intuition will be reinforced by later "testimony". To return to the point, it is this machine, with its unique tone arm, which has "tipped us off" because it does have a relative elsewhere which was actually marketed under the name of the firm which made them both. The same tone arm arrangement was employed by Philadelphia talking machine entrepreneurs, Hawthorne & Sheble, in their own "Star." (2)

The "Star" was a large "backmounted" disc machine (which came in several models) with a curvilinear cabinet and a large "morning glory" horn. A good photograph of one may be seen in Proudfoot's *Collecting Phonographs and Gramophones* on page 60. Though it is of considerable size (and weight) compared to the "Yankee Prince", a closely related spring arrangement was used to "guide" the needle across the record. The soundbox, incidentally, had a varnished aluminum diaphragm.

Like all good sleuths, we've a hunch that "we've got our man.". But first, let's get out our pads and do a bit of snooping into the affairs of the suspect. Hawthorne and Sheble was formed in the mid-1890's and showed at once that they would not be content with the "middleman's" share. Ostensibly a distributor of Edison (soon blacklisted) and Columbia goods, this company began to work with other peripheral forces in the industry to design and create primary goods under house brands. This was true of various paraphernalia and attachments, such as the "Dupliphone," numerous horns, stands, the first case for the Edison Gem, record boxes, and even as noted, the "Star" talking machine. They even played a role in the development of the 5" Concert machines. The plentitude of the articles which are still found bearing the company name clearly suggests a versatile, well-equipped manufacturing facility. In and out of trouble with "the big three" for years, it would be the natural inclination of a company such as H & S to come up with

clever ways to escape patent restrictions. In view of this, it seems all the more likely that they would produce a machine like the "travelling turntable" Aretino shown in photo 4. In this machine is displayed the epitome of the "soundbox-carried-by-groove" evasion. The reproducer is held in a fixed position while the rotating turntable travels in an arc beneath it, thus playing the record. This system, however, is not ideal. The evidence indicates inordinate record wear. (3)

No good mystery, however, is complete without the climactic court room scene. In a scenario practically worn through from use, we enter the court having deduced the identity of the miscreant. We wait to be vindicated. The case is that of the American Graphophone Co. (Columbia) vs. the Universal Talking Machine Mfg. Co. (Zonophone-Victor) in United States Circuit Court, 1909. In this suit, Columbia sought to enjoin Universal from selling their records to smaller brands (such as O'Neill-James and Aretino), even though they were doing the same thing themselves. Victor became involved because it now owned Universal (and had since 1903). Consequently, all parties attempted to jettison their involvement with the Chicago companies. Exhibit B3 was a letter from Horace Pettit, Victor's attorney, to E. D. Easton, president of American Graphophone. In it he states "We must again present to you our formal protest against what we regard as gross violations on your (Columbia's) part... among other things... the supplying of records to manufacturers of *infringing machines*, such as the "Star" machine manufactured by Hawthorne and Sheble Company in violation of the Berliner patent 534,543, among others... The supplying of records to O'Neill-James Company of Chicago, for use on *infringing machines manufactured by Hawthorne and Sheble Manufacturing Co.*" In addition, affidavits were given by various other involved parties repeatedly identifying Hawthorne and Sheble as the source of the "Busy Bee Grand" machines and others. (4)

As the spectators file quietly from the court room, we stand about congratulating ourselves upon our success, playing out the final scene of every Perry Mason drama. Hawthorne and Sheble have been put in chains, sentenced to be forever "linked" to the Chicago machines they helped to create. My thanks to that formidable scholar Ray-

mond Wile for his help in locating the court proceedings. Case closed.

FOOTNOTES

(1) Apparently by necessity, not choice, because of legal entanglements with patent infringement, viz. Victor Talking Machine Co. vs O'Neill-James Co., U.S. Circuit Court, 1909.

(2) In the case of Victor Talking Machine Co. vs Aretino Co. in U.S. Circuit Court, 1909, technical patent expert Alston B. Moulton testified as follows: "I am thoroughly familiar with... the "Star" talking machine, and these... also contain contrivances introduced as far as I can judge for the purpose of seeking to evade these claims (of Berliner 534,543)... in suit. In my opinion... this wire spring is nothing but a useless addition... placed there for the purpose... of attempting to avoid the said valid claims."

(3) Although a number of other schemes to approximate a "mechanical feed" device are mentioned in the Victor vs Aretino case, besides the "Star" mechanism (see note 2), this method is not discussed. This would seem to indicate that the "travelling-turntable" machine dates from the summer of 1909 or a little after, at a time when Hawthorne and Sheble had been restrained by Victor from selling machines which could be more easily recognized as violating the Berliner patent. Unfortunately, whereas this design was more effective in avoiding infringement than the "mock" mechanical feed models, it may have been less effective in terms of the quality of reproduction.

(4) The question of the origin of these machines is by no means a strictly modern mystery. Belford G. Royal, president of Universal (Zonophone-Victor) testified as follows during the Victor vs Aretino litigation, though I suspect he "protesteth too much" his ignorance of the situation: "It was my understanding that the said machines sold by the defendants... were manufactured by the American Graphophone Co. (Columbia)... it was not until the latter part of April of perhaps May, 1909, that I learned that these machines... were manufactured by Hawthorne and Sheble Manufacturing Co. of Philadelphia." □

IN THE PINK:

A LAMBERT DISCOGRAPHY (Pt. 2)

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This month we conclude our preliminary discography of the unbreakable celluloid cylinders manufactured by Thomas Lambert of Chicago. The response to our 2" listings in the last issue was excellent, and we now add the remaining Concert Cylinders (5" in diameter). Once again, we would be most grateful for any additional details.

LAMBERT (5") CONCERT RECORDS

5001	Dancing on the housetops	LCO	5034	Little cotton dolly	American Qt.
5002	Zennetta overture	LCO	5035	Cornfield medley	American Qt.
5003	Fair Harvard	(Cornet) Currier	5036	Abide with me	American Qt.
5004	Geisha, 2nd Sel.	LCO	5037	Columbia polka	(Cornet) Currier
5005	In coonland	LRB	5038	Toreador waltz	(Banjo) Oakley
5006	Hunting scene	LRB	5039	Uncle Josh at a camp meeting	Stewart
5007	Toreador, 1st Sel.	LCO	5040	Good old summertime	Amer. Qt.
5008	Toreador, 2nd Sel.	LCO	5041	Fare thee well, Molly darling	AQt
5009	Toreador, 3rd Sel.	LCO	5042	Lead, kindly light	American Qt.
5010	Boccaccio march	LCO	5043	Carry me back to old Virginia	AQt
5011	Santiago waltz	LCO	5044	Night trip to Buffalo	American Qt.
5012	Gondoliers, 1st Sel.	LCO	5045	Holy city	American Qt.
5013	Cock of the North	LRB	5046	Sweet and low	American Qt.
5014	Hands across the sea	LRB	5047	Coon wedding in southern	Georgia
5015	In darkest Africa	LRB			American Qt.
5016	Country Girl, 1st Sel.	LRB	5048	Soldier's farewell	American Qt.
5017	Country Girl, 2nd Sel.	LRB	5049	Rubenstein's melody in F	(Violin)
5018	Country Girl, 3rd Sel.	LRB			Sr. Packe
5019	With sword and lance	LRB	5050	Irish airs medley	(Violin)
5020	El miserere (Il Trovatore)	LRB			Dan Murphy
5021	Reeves' march	LRB	5051	Irish jigs medley	(Violin)
5022	Irish melodies selection	LRB			Dan Murphy
5023	Boys of the old brigade	LRB	5052	El miserere (Il Trovatore)	(Violin)
5024	Florodora, 2nd Sel.	LRB			Sr. Packe
5025	Days of old	LRB	5053	Mozkowski's serenade	(Violin)
5026	Down in the deep cellar	(Clarinet)			Sr. Packe
		Pierre Leo	5054	Auction sale of pawnbroker's	
5027	California dance	(Clarinet)		unredeemed pledges	L. Spencer
		Pierre Leo	5055	Ruben Haskins of Skowhegan,	
5028	Mignon polonaise	(Clarinet)		Maine	L. Spencer
		Pierre Leo	5056	Auction sale of furniture and	
5029	Chopin, D flat waltz	(Clarinet)		household goods	L. Spencer
		Pierre Leo	5057	Yellow dog's love for a nigger	
5030	Mayflower polonaise	(Clarinet)			L. Spencer
		Pierre Leo	5058	I take things easy	L. Spencer
5031	Caprice mazourka	(Clarinet)	5059	Kid of the Bowery	L. Spencer
		Pierre Leo	5060	C-H-I-C-K-E-N	L. Spencer
5032	Cadenza and air	(Clarinet) Leo	5061	I wish they'd do it now	L. Spencer
5033	Carnival of Venice	(Clar.) Leo	5062	Abe Levinsky's ball	L. Spencer
			5063	On Emancipation Day	L. Spencer
			5064	Tuscalina Brown	L. Spencer
			5065	You've been a good old wagon, but	
				you done broke down	Spencer
			5066	Darkies' dawn	(Banjo) Oakley
			5067	Coon songs medley	(Banjo) Oakley
			5068	Gallopade	(Banjo) Oakley
			5069	Queen of the burlesque	(Banjo)
					Oakley
			5070		?
			5071	Bundle of mischief	LRB
			5072	Stars and stripes forever	LRB
			5073	Faust, 1st Sel.	LRB
			5074	Poet and peasant overture	LRB
			5075	Whistling Rufus	LCO
			5076	I'm unlucky	American Parlor Orch

RECORD REVIEW

Joe Klee

5077	Roll on the ground	B. Golden
5078	Bye, bye, my honey	B. Golden
5079	Turkey in the straw	B. Golden
5080	Rabbit hash	B. Golden
5081	Singers at a mixed ale party	Golden
5082	Susiana two-step	Amer. Parlor Orch
5083	Nancy Brown cake walk	APO
5084	Over the waves	APO
5085	On the beach	APO
5086	Tessie from The Silver Slipper	APO
5087	Chinese Honeymoon medley	
	two-step	APO
5088	Under the bamboo tree	APO
5089	Mr. Dooley	APO
5090	Hiawatha	APO
5091	La gran via waltzes	APO
5092	La serenata	APO
5093	Bunch of shamrocks	APO
5094	Tessie (Silver Slipper)	McDonough
5095	Hiawatha	H. McDonough
5096	Congo love song	H. McDonough
5097	My little Coney Isle	H. McDonough
5098	Lenore, my own Lenore	McDonough
5099	United States forever	Shannon's
		23rd Regiment Band
5100	Dixieland	APO
5101	Yumuri	S's 23rd Reg. Band
5102	Raff's cavatina	(Violin) D'Almaine
5103	Ben Bolt (w/var.)	D'Almaine
5104	The Palms	Emilio de Gogorza
5105	The lost chord	Emilio de Gogorza
5106	Tosti's goodbye	Emilio de Gogorza
5107	Heart bowed down	E. de Gogorza
5108	A dream	Emilio de Gogorza
5109		?
5110	Two pearls (Cornet)	Hicks/Jenner
5111	Elephant and the mosquito	LRB
5112	Plantation melodies	LRB
5113	Cloches de Corneville Sel.	LRB
5114	Chimes of St. Marlo	LCO
5115	Waltz bleue	LCO
5116	Birds at the brook	LCO
5117	Yeoman's call	(Banjo) Oakley
5118	Departure of the troopship	LRB
5119	Uncle Josh Weathersby on an	
	automobile	Cal Stewart
5120	Baptism at Pumpkin Center	Stewart
5121		?
5122		?
5123		?
5124		?
5125	The differences between a German	
	and Irish picnic	Stewart

Be sure to let us know if you wish a separate bound copy of your Lambert discography with photos, ads, patents, etc. □

As far as I'm concerned, the only thing wrong with Arabesque Records' re-issue of the historic 1929 recording of Rossini's *The Barber of Seville*, is the false claim in the notes preceding the libretto that this is the "first recording ever made of the Barber". Those acquainted with Richard Osborne's treatise on Rossini's *Barber*, originally printed in *Opera Magazine* and now available in "Opera on Record" edited by Alan Blyth (Hutchinson and Company, London, 1979), realize that the 1929 recording was preceded by an abridged set recorded between 1918 and 1920 and an HMV set conducted by Sabajano from 1919. The 1929 recording is, however, the first version of the *Barber* to be recorded by the electrical recording process. As such, it preserves wonderfully clear the voices of such legendary artists as Riccardo Stracciari, Mercedes Caspir and Salvatore Baccaloni. That alone is worthwhile, even though, as Osborne rather uncharitably has pointed out, Stracciari was well on his way over the hill by '29. This and Osborne's other nit-picks are well dealt with in Ward Botsford's essay which accompanies the libretto. While I must agree that this may not have been the ideal cast for *The Barber of Seville*, it was a respectable cast and typical of the performance practices and casting prevalent at La Scala in the late 1920's. That includes the piano recitatives and the substitution of Pietro Romani's "Manca un foglio" for Rossini's "A un dottor della mia sorte." Botsford makes quite a case for these deviations from what scholars today consider the true Rossini. Fortunately, it is not an either/or situation and, in fact, Baccaloni has recorded the Rossini aria for American Columbia in 1943. If it hasn't been re-issued, maybe letters to CBS would be in order.

The shock to me is the dryness and tubbiness of the orchestra. Botsford attributes this to the Italian recording practices of the day and Italian Columbia's inexperience with the capabilities of the multi-microphone techniques. However, another possibility was hinted at by Larry Holdridge in his program presented at the meeting of the New York Vocal Record Collectors Society on November 7, 1980. He commented concerning an early electric Victor recording of Lawrence Tibbett (1926) that the record companies were slow to catch up to the

orchestral possibilities of the electrical recording system. He pointed out such obsolete practices as the substitution of brass bass (tuba) for string bass and woodwind doubling of the string parts as good reasons why Victor chose not to issue Tibbett's 1926 version of "E sogno" from Verdi's *Falstaff*. I suspect this may be the case in the 1929 *Barber* as well. Also, I wonder if anyone knows exactly when the Stroh violin, with its amplifying horn for recording purposes, was abandoned? These would certainly do as excuses for the poor recorded orchestral sound... especially when the vocal sound was so excellent.

It is interesting that everyone to whom I've mentioned the fact that the sound leaves a lot to be desired has felt, and I heartily agree, that the performance more than makes up for the loss in fidelity.

The only point which I think is artistically debatable on this set is the conducting of Lorenzo Molajoli. He has never been one of my favorites, but he was the house man at Italian Columbia (which is probably why the Voce del Padrone recordings conducted by Sabajano usually come off better than the Columbias).

Arabesque Recordings, the musical wing of the spoken words Caedmon label, has effected the LP transfer very well. They have not gilded the lily. They have not made such a fetish of eliminating surface noise that they have cut off the frequency spectrum well below its usual limits, nor have they distorted the sound with fake echo or stereophony. Had they done so, you wouldn't be reading about it here. So here we have all that was good about the 16 78-rpm 12-inch records (which sold originally for something like \$40.00) more conveniently packaged for a heck of a lot less money.

Another LP on Arabesque is worthy of note primarily because it presents a singer who was not a household word... Gerhard Husch. Husch was a masterful singer, blessed like Caruso with an ideal recording voice. I have no idea why he was not better known in pre-War America. He is best known as the Pagageno in Sir Thomas Beecham's famed 1937 Berlin recording of *The Magic Flute* and for masterful performances of Schubert's *Die Schoene Mullerin* and *Die Winterreise*. Apparently, again according to liner notes by Ward Botsford, the closest he came to singing opera in America was Covent Garden. I don't even know if he is still alive, but if he is, he would be 79 years old and

certainly not singing any longer. I did hear rumors that he had been on the German side during World War II... but then these rumors abound about so many foreign singers and musicians with varying degrees of accuracy and honesty. This recording includes a dozen examples of Husch in fare that goes from the lightness of *Hansel und Gretel* to the depths of the baritone arias in *Tannhauser*. It's too bad that so few recording baritones realize that there is more to Wolfram's part than "O du mein holder Abendstern." The Mozart pieces (two duets with Margherita Perras) and the two most important baritone arias from *The Marriage of Figaro* are delightful in the German Mozart style. If you don't mind "La ci darem la mano" coming out as "Reich mir die Hand", it is certainly Mozart singing of an opulence and style not heard often these days. Much is sometimes made, too much in fact, of the similarity between Gerhard Husch and Dietrich Fischer Dieskau. Yes, their repertoires do overlap quite a bit, especially in Fischer Dieskau's earlier days before he was trying to sing everything from baroque to contemporary. I find the older man's style more satisfying and the recorded voice more exciting, but maybe that's because I'm a self admitted sentimentalist with an incurable case of nostalgia.

|||||

BOOK REVIEW

The Columbia 33000-F Irish Series by Pekka Gronow

Tim Brooks

Pekka Gronow's latest compilation of ethnic recordings, covering the Columbia 33000-F Irish series, is a specialized but well-done volume. This is a numerical label listing of both the original 1925-1937 series, and its 1947-1951 revival. A number of useful appendices are included, giving release dates, correlation with the Vocalion/Okeh 84000 Irish series, and artist and title indices (did you know that "Hallelujah, I'm a Bum" turned up in the Irish series?).

There are illustrations of many of Columbia's Irish artists, taken from (and often reproduced with) pages from the original catalogs. A ten-page introduction tells all you will need to know about the history of the series, and sources of information. The 77-page book is nicely bound and is being sold as part of the John Edwards Memorial Foundation publication series (no. 10). It is available for \$4.00 plus 75¢ postage from JEMF, Folklore and Mythology Center, University of California, Los Angeles, Calif. 90024; or for FMK 20 from Pekka Gronow, Lumikintie 3 D 137, 00820 Helsinki 82, Finland. □

NOTICE

APM is glad to report that we have finally got our copies of Ray Wile's **Edison Diamond Discs, 1912-1929**. This large and significant work (nearly 500 pages) was sold out last year, but luckily we have obtained some additional copies. Even the long-plays are listed, dated, etc. While supplies last, only \$15.95 ppd. We would like to extend our offer to buy your used copies of **Edison Cylinder Records, 1889-1912** by Allen Koenigsberg. Just send in your old copy and turn it into a \$17.00 refund check. That way, another collector will be able to own it. Volume II of Ron Dethlefsen's Blue Amberol opus is now in production. It will have 6 pages in full color of artists and machines, full chronologies of Royal Purples, over 200 photos of Edison artists, listings of the Ford Motor Co. band, full indexing to Diamond Discs, etc. Purchasers of Volume I will have first option.

NOTICE

The subscription rate for Vol. VII of **APM** is \$8.50. Thank you for renewing promptly!

We are informed by Robert Kuhn that he has just opened a new musical museum (phonographs, juke boxes, etc) called *America's Music Museum*. Collectors will want to include this new site on their travels and may write to Bob at **America's Music Museum**, P. O. Box 81, Nevis, MN 56467 for further directions.

Olden Year Music Museum reports theft of music boxes and phonographs on April 11, 1981 from Duncanville, Texas. Please be careful in making purchases as ownership remains with Museum. A full detailed list is available from James Wilkins, Box 3442, Arlington, TX 76014. Phono's include Columbia AS, Edison Spring Motor #29082, Columbia AB#753173, Victor IV, #35660, Columbia N, #42424, etc. **Reward.**

PHONOGRAPHS FOR SALE

Columbia Graphophone Model BKT, 2-min. Diamond Disc Model A100, oak, mint, \$450. each. Tel 207-833-6701 evenings, John Powers, So. Harpswell, ME 04079.

Amberola 50, mahogany case, \$350. Columbia BK Jewel, \$350. Edison Standard, square case, 4-clips, \$425. Genola toy phonograph, complete, \$150. "Columbia" Std. Model A, red decal, \$300. Telegraphophone Series C, 1900-1903 wire recorder, complete with phone and cradle, good cond. \$1000. E. T. Drake, 1-317-342-7666. (VI-10)

Solid oak with oak inlaid horn Victor Talking Machine, Style 48250, M de F Marco Industrial Registrada. Plays beautifully. Lorraine Gustafson, 344 Petit Road, Gilbert, MN 55741.

Edison Opera, unrestored, needs considerable work. Serial number 120. Offers considered. Bob Lloyd, (305) 962-1153

For Sale or Trade: Edison Radio-Phonograph Combination floor model, ca. 1929. Made by Edison for Thomas Chalmers, his operatic recording star. Looks great and runs fine. Comes with letter of authentication. \$475. Edison Triumph Motor w/ bed-plate, consider trade for 4"-long Lioret cylinders. Allen Koenigsberg, 650 Ocean Ave. Brooklyn, NY. 11226

Mint Triumph, \$795. Original blue & gold flowered morning glory horn, \$175. Original nicked floor crane, complete, \$145. Old dealer stock **Yanka** Gold needles in bright yellow tins, \$3. ea. ppd. Four complete disc phonograph motors, \$100. Brian Schulman, Box 434, RD 1, Elizabethtown, PA 17022. Or 717-367-4274. (VI-9)

PHONOGRAPHS FOR SALE

Early phonographs, music boxes, 78's, spares, typewriters optical toys. Bought, sold, exchanged. Whole collections bought. Open Mon. - Fri. 2:30 - 7 pm., Sat. 11 - 5:30. **The Talking Machine**, 30 Watford Way, Hendon, Central London NW4 England. Tel code 01-202-3473. Eve's 906-2401. (VI-9)

Learn more about antique phonographs and radios: join the Vintage Radio and Phonograph Society. Enjoy our monthly publication, the **Reproducer**, free ads to members, swap meets, annual auctions, monthly meetings, and much more. For free issue and further info, write: Secretary, **V.R.P.S.**, P. O. Box 5345, Irving, Tex. 75062. (TF)

Thomas A. Edison and other Phonos for sale, SASE. Parts wanted for any phono. Write for list. *Sedler's Antique Village*, Ralph C. Woodside, 51 W. Main St., Georgetown, Mass. 01834. Or call (617) 375-5947 eves. (VI-10)

Quality Castings Now Available! Those hard-to-find, front-mount phonograph tone and support arms and turntables are finally available in quality reproductions. These parts (See you at Union!) are expertly polished and come complete with all necessary hardware. Columbia, Victor, Standard, Englewood, Berliner, Harvard, Busy Bee, Zon-o-phone, Harmony, Duplex, Globe. Send 35¢ long SASE for your free lists. **Norm & Jayne Smith**, 9096 Harvard Blvd., Poland, OH 44514. Or (216) 758-1367. (VII-9)

Victor-Victrola IX. Nice original condition, plays beautifully, \$295. Peter Becronis, 1558 Wembley Rd., San Marino, CA 91108. (VI-10)

PHONOGRAPHS FOR SALE

Wood Horns, oak or mahogany Opera and Music Master; round cylinder cabinets, complete cases and lids for Opera, Standard, Fireside, Home, Gem, Triumph, etc. Exact Reproductions. 40-page catalog #3, \$1.00. Bill Moore, 10820 6th Street, Gilroy, CA 95020. Phone (408) 847-2845, 5-8 pm PST. (VII-3)

Excellent reproduction horn cranes for Edisons, Columbia, and other morning glory horns, \$25. ppd. Steven Hobbs, 1116 W. Morgan, Kokomo, IN 46901. (VI-9)

Victor Orthophonic 8-30, four-door, excellent cond., orig. parts. Fine mahogany cabinet, electric motor, \$350 firm. (212) 564-9274. (VI-9)

Large collection of phonographs along with an extensive record collection. Also some cobs and cylinder rolls, both 2- and 4-minute. Michigan Finders Co., 24221 Telegraph, Southfield, MI 48075. Or (313) 356-1155. (VI-9)

Accepting bids on "Toy Bing Pigmyphone" and Kamera-phone. Also 40 Wonderrecords and 40 Edison DD records. Have 2 C and 1 K reproducers. Call eve's (617) 267-9428. Joe Drago, 50 Spring St., Cambridge, MA 02141.

Edison Suitcase 2-clip Standard phono with rare "Standard" 2-stylus speaker, good cond., \$475. Orig. red Victor 500 needle tin, \$25. Mike Patella, 14790 SW 14 Str., Davie, FL 33328. Or eve's only, (305) 473-8641. (VI-9)

Also Edison Business Phonograph, Type G, with double reproducer carriage, electric motor, \$275. Victor III with original outside horn, \$525. Shipping extra. Art Fanner, 555 Winter St. N.E., Salem, OR 97301. Or (503) 363-8193 (VI-9)

PHONOGRAPHS FOR SALE

The JUKEBOX COLLECTOR Newsletter, \$15/year. Sample \$1. Rick Botts, 2545 AP SE 60th Ct., Des Moines, IA 50317. (VI-10)

PHONOGRAPHS WANTED

Want Talk-o-phone machines, parts, related items, any condition. Top prices paid for what I need. Steven Hobbs, 1116 W. Morgan, Kokomo, IN 46901. (VI-10)

Coin-ops: paying market value for cylinder or disc types. Edison, Columbia, Mills, Caille, Rosenfield, Gabel, Holcomb and Hoke, Multiphone, Regina, Capehart, or what have you? What is your price? Will pick up anywhere. Russ Ofria, 8432 Darby Ave., Northridge, CA 91324. (VI-10)

Want fancy *Sousa* model Talk-o-phone, any condition. Top price paid or excellent trade available. Steven Hobbs, 1116 W. Morgan, Kokomo, IN 46901. (VI-9)

Want: VICTOR ELECTROLA 9-18, complete or incomplete, or any of the following components to fill my gutted cabinet. Radiola 64, RCA Speaker/Amplifier #104, Power Unit #AP-777-C (SPU-35). Bob Perry, 123 Corbett, San Francisco, CA 94114. Or (415) 864-7440. (VI-9)

Columbia Type S Graphophone, electric type, mechanism only, have cabinet. Will also buy complete or incomplete Columbia Business Graphophone, Type CE. Thanks. Allen Koenigsberg, 650 Ocean Ave., Brooklyn, NY 11226.

Want Edison Triumph Model F phono with cygnet horn and Model O reproducer. E. Martinelli, 104 Deya St., Weirton, WV 26062. Or (304) 723-2291. (VI-9)

PHONOGRAPHS WANTED

Edison Triumph for my collection, will pay premium price for mint original. Bud Overshiner, Box 636, Kenwood, CA 95452. (VI-10)

1940 RCA Radio-Phonograph #V-201, 1926 RCA Radiola with Electrola #VE 9-55, 1930 Brunswick radio with Panatrophe #41 and others. Dave Galanek, 111 Eastwood Rd., Bridgeport, CT 06606.

HELP: I NEED PARTS!

Need Columbia-Kolster tone arm and reproducer, Electrola parts, pre-1900 Edison and Columbia parts, cases and batteries. Victor R and Zonophone arms. Joe Weber, 604 Centre St., Ashland, PA 17921. Tel (717) 875-4787. (VII-1)

Wanted: Tonearm and horn for 20" outside horn Regina-phone. Ralph Schack, 614 Knox, Wilmette, IL 60091. Or (312) 251-6039 eve's. (VII-2)

Want reproducer for Puck Lyre-base talking machine (fig. E, pl. XVI, *From Tin Foil to Stereo*). Bernard Gerzevske, Rt. 4, Box 175, Rochester, MN 55901. (VI-9)

Want: Horn, back bracket, tone-arm and elbow for Zonophone Concert Grand and miscellaneous parts & reproducers. John Pfeiffer, RD #1, Box 427, Slatington, PA 18080.

Need original turntable with 3" center for Aretino front-mount. Also need gear cover for Edison red Gem. Bob Johnson, 1613 Myers Lane, Medford, OR 97501. Or 503 - 779-8990.

Conversion attachment for Victor phono to play vertical-cut discs, e.g. Vicsonic, etc. Bill Eigenfeld, 388 Ave. X, Brooklyn, NY 11223

HELP: I NEED PARTS!

Need original or reproduction Edison reproducers, Models L, M, Diamond A. Also Edison last 2-minute recorder. Send price, condition. Raul A. Yuba, Av. Maipu 1864, 1-2, Cuerpo 2, 1636 Olivos, Buenos Aires, Argentina.

RECORDS FOR SALE

Send large SASE for my third list of cylinders, discs, needles, and parts. Amberola 75, \$450. or best offer. R.P. Marzec, 92 Swimming Hole Rd., Lincroft, NJ 07738. Or 201-842-7349. (VII-2)

Vast stock of 78's, Edisons, LP's. Make specific requests. SASE. Ralph W. Sim, 64 River-view Rd., Clifton Park, NY 12065. (VII-8)

I have Zon-o-phone Record *My Rainbow Coon* by Zonophone Minstrels, 5821. Also, I have *The World's Fair in Water Colors* by C. Graham, 1893. Some pages torn. James E. Johnston, P. O. Box 277, Cass Lake, MN 56633. (VI-10)

600 78's, mostly Classical, some Popular. Brown's Tilt-Out Record Cabinet. Photo, no lists. Whitmore, RD 2, Box 626, Cilleyhill Rd., Underhill, VT 05489.

180 albums Classical 78's, symphonies, concertos, operas, recommended by Kolodin, \$500. E. Hansen, 115 Cedar, Stoughton, MA 02072. (VI-9)

3500 records from the Columbia "A" series (1908-1923). Many mint condition, many popular artists, titles, classics, and scarce issues. Contact Dave Di Zinno, Box 142, Wellington, OH 44090. (VI-10)

New supply of quality cylinders arrived. No lists, but you may inspect. **APM**

RECORDS WANTED

Want 78 - rpm singles, albums, soundtracks of Debbie Reynolds. Ralph Reithner, 2952 Magliocco Dr., #14, San Jose, CA 95128 (VI-9)

Want to buy military and concert band records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send your lists. State condition and price. Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118. (VI-10)

Any operatic recordings, especially those by Galli-Curci, Maria Barrientas, Luisa Tetrazzini, Marcella Sembrich, Maria Galvani, and other coloratura sopranos. Also complete operas on 78's. Kelley Alig, 602 N. 6th, Fairview, OK 73737. (VI-10)

Want: 78 rpm records of classical pianists. Also pre-1950 *Etude & Musician* Magazines, recital programs, photos. Please describe and price. **The Classical Pianist**, P. O. Box 378, Mundelein, IL 60060

Blank cylinders, cylinders with jazz, dance music, ragtime, cakewalk, any Swedish title is of great interest. Also want banjo, violin and accordion solos. Have many cylinders to trade. Also want pantographic copying machine. State condition and price. Anders Schilling, Bjornsonsgatan 95, 16156 Bromma, Sweden. (VII-5)

Edison Diamond Disc **Let Us Not Forget** by Edison. State price. A. Harrison, 1021 Falcon Drive, Columbia, MO 65201.

Want to buy original 6" (half-foot) long Columbia 20th Century cylinder records. Send condition, title, price to: Arthur Alexander, 307 N. Chilhowee Dr., Knoxville, TN 37914. (VI-9)

RECORDS WANTED

Wanted: Edison Records, 14" Pathes, Floriated horns, grill for Victor 10-50. Tom Grattelo, 2818 Central, Alameda, CA 94501. (VII-1)

Will purchase or trade for the following: early discs by J. J. Fisher, Steve (S.C.) Porter, Geo. J. Gaskin, Joseph Natus, A.D. Madeira, Geo. Broderick, Herbert Goddard. All sizes, all mfrs. Ken Lorenz, 306 West 102nd St., New York, NY 10025. (VI-9)

Wanted: Steinway Piano, Classical records, transcriptions, cylinders, concert cylinders, Leica cameras & accessories, working wire recorder and wires, tapes of live performances of famous pianists, singers, opera, conductors. Al Brock, Box 13362, Atlanta, GA 30324. Or (404) 875-3129 (have answering machine). (VII-2)

Want 5" diameter (Concert) Lambert cylinders. Also 2-minute Blue Amberols, and 1931 long-play Victors. Thanks. Joe Pengelly, 36 Thorn Park, Mannamead, Plymouth, England.

Need LP's of Mapleson cylinders. Either Herrold or other issues. Also want original cylinders. Michael Russell, 7700 NW 4th Ave., Miami, FL 33150.

PRINTED ITEMS FOR SALE

To add to the enjoyment of our hobby, why not try a subscription to **The City of London Phonograph and Gramophone Society**? We despatch our magazine, *The Hillandale News*, by airmail for \$10. per year, \$8.00 via seaimail. Subscriptions should be sent to B. A. Williamson, 157 Childwall Valley Rd., Liverpool, England L16 1LA. Payment should be made to C.L.P.G.S.

Some Highlights of Volume VII, 1909 (312 pages)

All books are serially numbered as this is a limited printing. Additional volumes are in production and all are bound in deluxe red and gold hard covers. These are true facsimiles of the *original* Edison Dealers' Trade Magazine. Each volume has at least 180 pages, Vol's VI and VII have 312 pages, all with much fascinating information and pictures. The first five volumes are \$12.95 each, and Volume VI and VII are \$13.95 each. Order while available from:

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(VII-5)

★ Antique Phonograph Publications ★

Ron Dethlefsen's new book on *Edison Blue Amberol Recordings, 1912-1914* has proven to be a runaway bestseller! Orders have come in from all over the world for this beautiful hard-bound blue and gold opus on the history, singers, machines, composers, etc. behind Edison's most illustrious cylinder record. If you haven't already ordered your copy, or gotten your wife or girl friend to give you a special gift, please do so while supplies last. Only 500 numbered copies were produced. Remember, for the price of 4 or 5 good records, you can have access to everything you ever wanted to know about Edison's finest cylinders. Please send \$22.95 directly to **APM** for postpaid delivery. Ron is now working on Volume II (twice the size!) of this important work, which will cover from 1915 to 1929!

If you would like to obtain a copy of **APM's** new Lambert Discography, please drop us a note. It will include most of the 2" and all of the 5" size, pink, white brown, and black celluloid cylinders, as well as important information on Thomas Lambert's life, work, and patents. Remember, those who contribute further information on Lambert titles and artists will receive a courtesy discount!

PRINTED ITEMS FOR SALE

Why not subscribe to the journal from "Down Under?" *The Phonographic News*. It is \$10.50 for 6 issues sea-mail. Also, Diamond Disc Instruction Manual Reprint, \$2.60. Other items available. Write to the **Phonograph Society of South Australia**, P. O. Box 253, Prospect 5082, Australia.

Talking Machine Review International: A bi-monthly magazine for all interested in cylinder or disc phonographs; the artists on the cylinders and discs; repairs; and all the many facets of recording. Annual subscription is \$14.00 or \$22.00 by air. Write for free sample copy if genuinely interested. We have an expanding list of reprints of old catalogs, posters, and books. **Talking Machine Review**, 19 Glendale Rd., Bournemouth, England BH6 4JA.

(TF)

Edison Blue Amberol Recordings, 1912-1914 by Ron Dethlefsen is selling out quickly. If you have not already ordered your copy (\$22.95), please do so as soon as possible. Vol. II will be **twice the size** of Vol. I. Purchasers of first book will have option on Vol. II (1915-1929) later this year.

APM

ZONOPHONE ENTHUSIASTS! Send long SASE for copy of the **New Zon-o-phone Newsletter**. Box 955, Ashtabula, OH 44004.

(VI-9)

RECORD FINDER NEWS! Don't miss another issue. Subscription: \$10.00, Sample, \$1.00. *Record Finder*, 15394 Warwick Blvd., Newport News, VA 23602. (VI-9)

Send for your Catalog of **Phonograph, Jukebox, and Player Piano Publications** to: AMR, P. O. Box 3194, Seattle, WA 98114.

(VII-2)

PRINTED ITEMS FOR SALE

NOSTALGIAWORLD is *must* reading for the collector of records, movie memorabilia, personality and nostalgia collectibles. Send \$1.00 for a sample "Convince-Me" issue. NW-Convince Me, Box 231, N. Haven, CT. 06473.

Phonographs books and catalogs from **APM** make a great gift for a friend. Remember, the more you know, the luckier you get!

The Musical Museum, Deansboro, NY 13328 offers **Tin-foil to Stereo**, phonograph encyclopedia, hard cover, second edition, autographed by authors. Only \$22. by UPS. Free list of sale items for SASE.

(VII-1)

PRINTED ITEMS WANTED

Old phonograph and record catalogs bought, sold, and traded. Please write to Tim Brooks, 84-22M 264th St., Floral Park, NY 11001

Victor and Victrola **Books of the Opera**. Any Edition and Supplements. Please quote price and cond. Kelley Alig, 602 N. 6th, Fairview, OK 73737.

(VI-10)

Info wanted on Victor Type Z: advertisements, catalogs, manuals, etc. Brewster Ames, Jr., 9 Overlook Dr., Bedford, MA 01730.

(VII-1)

Still need some Edison monthly BA releases for 1917 and 1923-24, and related advertising material for inclusion in Vol. II of *Edison Blue Amberol Recordings, 1915-1929*. Thanks. Ron Dethlefsen, 3605 Christmas Tree Lane, Bakersfield, CA 93306.

ITEMS FOR TRADE

Will trade horn from Victor Junior for ? Allen Koenigsberg, 650 Ocean Ave., Brooklyn, NY 11226.

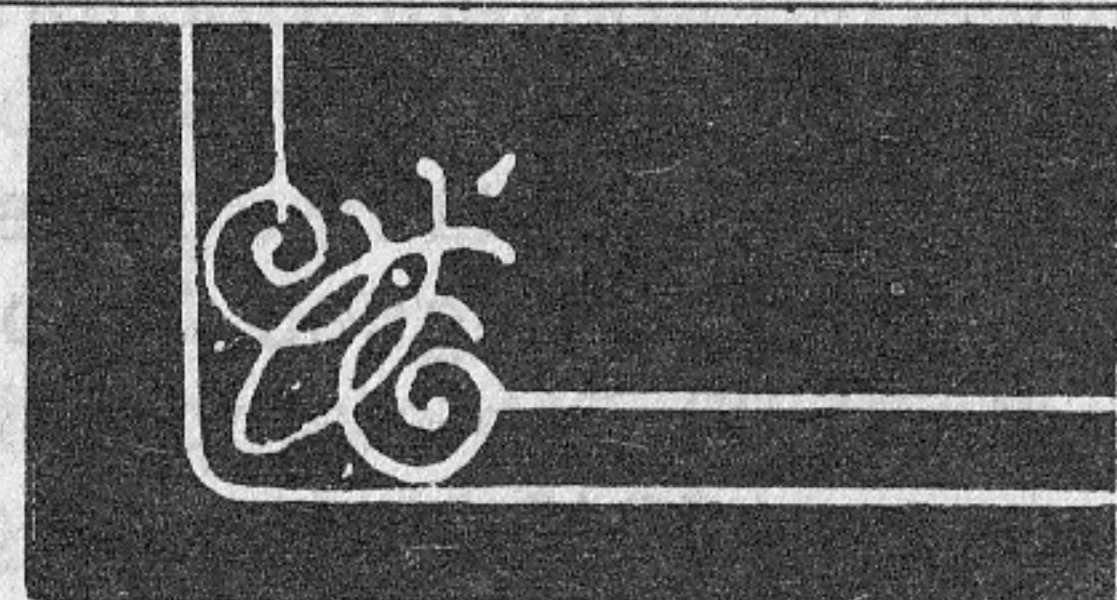
ITEMS FOR TRADE

Collection of pink and black Lambert cylinders. Want '5000 series' Blue Amberols. Also, Lakeside cylinder phonograph "U.S. Grand", quantity of cylinders and Diamond Discs for sale. Paul Newth, 26 Gail Dr., Ellington, CT 06029.

MISCELLANEOUS FOR SALE

Zonophone front-mount adjustable rod-type tone-arms, Polished and complete with swivel, arm & horn rest. Ready to assemble on your machine. 14", 18" or special length (specify). All parts are interchangeable with original. \$55 plus shipping. Charlie Stewart, 900 Grandview Ave., Reno, NV 89503.

(VI-9)



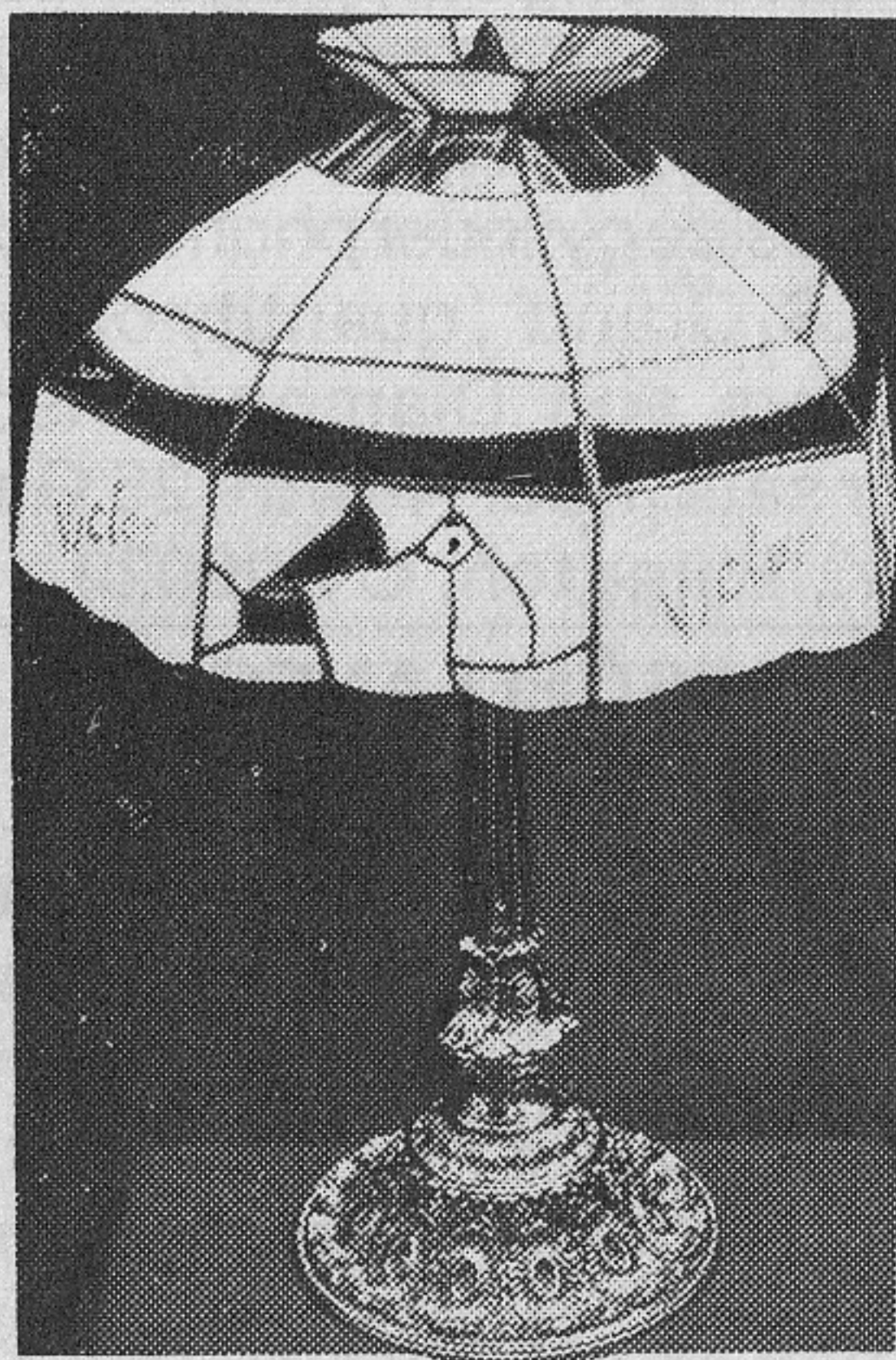
Edison Standard bedplate border decal - \$5.50 ea. ppd. (see detail). Also have **back-mount for Victor III, IV, and V**, cast iron with machine work complete and ready for you to finish. \$40.00, you pay freight, wt. 3 lbs. **Decals** for above back-mounts, \$6.00 per set ppd. Robert Tribe, 11486 Finnegans Way, Oregon City, OR 97045. Or (503) 655-7595.

(VI-9)

Upright player piano, Stroud Duo-Art Pianola with Aeolian action, perfectly maintained, plays manually or electric, includes piano bench, stool, breakfront w/ 100 rolls, everything excellent, \$3,500. or best offer. Lou Dima, c/o Allen Koenigsberg, 650 Ocean Ave., Brooklyn, NY. 11226.

5" mandrels for Pathe and Edison. Also beautiful 14" aluminum horns for Columbia. Write for latest list. Jean-Paul Agnard, Temara-Plage, Rabat, Morocco.

MISCELLANEOUS FOR SALE



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Needle boxes, brochures, personality records for sale-trade. WANT: Bell Tainter, coin-operated, early Electric phonographs, parts; all advertising items. Jerry Madsen, 4624 W. Woodland Rd., Edina, MN 55424. (VI-9)

Sheet Music Bought and Sold. Stamp, please. McCall, 50 Grove, New York, NY 10014. (VII-3)

MISCELLANEOUS WANTED

Edison battery-operated fan wanted. Also buying other unusual, early fans - floor, table, and ceiling types. Martin Roenigk, 26 Barton Hill, East Hampton, CT 06424. Or (203) 267-8682. (VI-9)

MISCELLANEOUS WANTED

Need info on old typewriters? Send SASE to Don Sutherland 28 Smith Terrace, Staten Island, N.Y. 10304. Will buy or trade.

Needle boxes (tins), any kind. Especially English HMV, "Songster," and German "Dog and Baby" brands. Lee D. Murray, 21703 Westfield Ave., Hayward, CA 94541.

Info wanted on A.C.R. Automat coin-operated disc machine, especially crank release mechanism. W. Bonney, Apt. 4, 147 Hiway #8, Stoney Creek, Ont., Canada L8G 1C1.

Want labels for Edison Blue Amberol record boxes (lids), duplicates of type made 1925-1929. I need 300 of them. John J. Henderson, R.R. No. 2, Rockwood, Ont., Canada N0B 2K0.

Want to buy old cameras and Daguerreotypes, stereo cards, etc., Send \$1 for my illustrated sales list. Mark Koenigsberg, 292 Main St., Unit J, Madison, N.J. 07940. (201) 966-1009.

Wanted: Slot Machine, Regina Music Box, Coin-operated machines. *Machines*, P.O. Box 59026, Chicago, Ill. 60659. Tel (312) 262-7836. (VII-1)

Want: Edison records, 14" Pathes, Floriated horns, grill for Victor 10-50. Tom Grattelo, 2818 Central, Alameda, CA 94501. (VII-1)

PHONOGRAPH SHOPS

OLD SOUND! A Museum of Antique Phonographs and recording Technology on Cape Cod. Beautiful displays, plus shop for machines, sheet music, records, services, etc. Also available for professional lecturing service and entertainment. *Old Sound*, Rt. 134 near 6A, East Dennis, MA 02641. Or 617-385-8795. (VI-9)

PHONOGRAPH SHOPS

The Antique Phonograph Shop carries all makes of phonographs, repairs, parts, cylinders, and disc records & accessories. Located conveniently on Long Island in New York, just 1.5 miles east of Cross Island Parkway, exit 27E. Shop hours are: Wed's 10:30 - 5:30, Thurs. & Fri. 11 am - 8 pm, and Sat. 10:30 - 5:30; also by app't. Dennis and Patti Valente, **Antique Phonograph Shop**, 320 Jericho Tpke., Floral Park, NY 11001. Or 516-775-8605. Give us a call! (VI-9)

SERVICES

Experienced machinist with home shop will repair any reproducer; machines professionally cleaned and repaired. Will buy any reproducer parts. **Randle Pomeroy**, 54 - 12th St., Providence, R.I. 02906. Or 401-272-5560 after 6 pm. (VI-8)

Moldy brown wax cylinders shaved to perfection, 25¢ service charge for each blank. New recordings also available to be transferred to your shaved cylinder, only 50¢ each. Rick Wilson, 2708 Jubilee Trail, Arlington, TX 76014.

REPRODUCER REPAIRING Twenty years experience repairing all types. Phonograph collectors and dealers everywhere know me for the very highest quality workmanship. We repair any reproducer that is repairable. A large SASE will bring you our parts, repair and price list. Also some reproducers, phonographs and music boxes for sale. Gene Ballard, 5281 Country Club Drive, Paradise, CA 95969. (VII-2)

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for Renewing
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